

The Book Club of California

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NUMBER TWO

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The Book Club of California

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 875 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$15.00; Sustaining, \$25.00; Patron, \$100.00.

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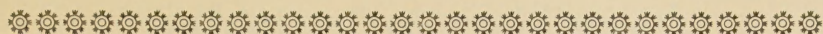
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Stanbrook Abbey Press

By J. G. DREYFUS*

TO REGARD WORK as a form of worship has constantly suranimated Christian endeavour. And to make accurate copies of inspiring texts has long been regarded as fitting work for a monastic community. By mediaeval times the scriptorium had indeed come to hold an important place in the life of the monastery. Literal accuracy was, however, only the first objective of monastic scribes, whose manuscripts were often remarkable for the quality of their scholarship, calligraphy, illumination and binding. By such work it was possible to disseminate accounts of outstanding worship by earlier writers in a form which itself became a pattern for the work of others.

With the invention of printing, those monasteries which contrived to learn its mysteries were able to disseminate books at a much faster rate than the scriptoria had ever achieved. Unfortunately few of the products of the new system of mechanical multiplication were able to stand comparison with the best productions of the scriptoria. The first printers in Germany had nevertheless proved that printing could be practised as an art.

In the present array of books printed by the community at Stanbrook Abbey, it is significant that the quality achieved in such devout work often surpasses the highest standards of excellence achieved by those who work in printing as wage-earners. Moreover the attitude towards work in a religious community introduces a

*Productions from Stanbrook Abbey Press will be on exhibit at the Book Club from March 15 to April 14.

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quality of joy, to the great benefit of typographical design. For if it is true that work is a form of worship, then it follows, according to Pauline precept, that worship involves praise: and so these books become a visible expression of praise.

To those who have only come to know the work of the Stanbrook Abbey Press in the last decade, it may come as a surprise to learn that it was established in 1876, at the initiative of Fr Laurence Shepherd, who had been appointed Chaplain in 1863. Equipment was provided by a printer in Worcester, but the activity of the Press was personally directed by Fr Shepherd. Such was his enthusiasm for printing that he even practised it personally as a hobby on a small Albion card press; but for the community as a whole the Press was to serve a more serious purpose.

In brief, the Stanbrook Abbey Press was to supply the needs of the English Benedictine Congregation. From time to time, it also undertook to print works of sound scholarship or of intellectual value. But the Press was created not merely to provide an artistic hobby for the nuns: it was to become an integral part of their life of dedication and prayer.

Under these conditions, the quality of its printing might well have turned out to be worthy, but nothing more. That the Press so rapidly developed high standards of technical excellence and of artistic skill was in large measure due to the talents of its printers—not the least of which was the gift of knowing when and where to seek advice, and how to follow it.

For the last fifty years of his life, Sydney Cockerell played a benevolent role in the affairs of Stanbrook Abbey Press, giving advice, recruiting expert help from his friends, and providing commissions. His friends Emery Walker and C. H. St John Hornby both visited the Press. The manual written by their friend Edward Johnston on *Writing and Illuminating and Lettering* set high standards of craftsmanship which were kept alive by visits from Katharine Adams, Madelyn Walker and later by Margaret Adams.

After the Second World War, a remarkable revival took place. It started modestly with the purchase of Eric Gill's Perpetua type, bought on the advice of Robert Gibbings, who had directed the Golden Cockerel Press. Gibbings later suggested that I too might be able to offer some advice on types. Within a month, my Dutch friend Jan van Krimpen began a long correspondence with Stan-

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brook on its printing problems. Through his work as a typographer at Enschede en Zonen in Haarlem, he had come to know many Benedictine houses in France and in North Africa, where he had been received with mutual delight. It therefore gave him great pleasure to see types of his own design installed at Stanbrook Abbey. During a visit there in June 1957, he was shown a copy of the *Regula Sancti Benedicti* which had been printed at Stanbrook in 1932. "Until you can print as well as that, you can't begin to enjoy yourself," he told the Printer.

Because he died in 1958, Van Krimpen never saw with what evident enjoyment the Press later produced such splendid volumes as *Magi Venerunt* (1959) *The Path to Peace* (1960) *Unless the Grain Die* (1961) and the *Rituale Abbatum* (1963). All these works were composed in types he had designed; and it was appropriate that ten days before his death, he completed with his own hands the rubrication of a copy of the *Regula Sancti Benedicti*, which was later bound at Stanbrook as a gift to his friends at the monastery of Hautecombe.

Despite greater mechanization of typesetting and printing in recent productions from Stanbrook, a distinctive style continues to evolve. For mechanization in itself is no more abhorrent to the nuns today than it was to the monastic scribes of the fifteenth century. If work can be done better and faster with mechanized methods, the reward for adopting these new techniques is the joy of greater achievement. The human hand may contribute less, but the spirit is given greater scope; it would not surprise me if a film-set book were to appear one day from Stanbrook Abbey. I would only be surprised if it were not infused with the same *devotion to work* which has characterized the Press in its first ninety years.

* * *

NOTE: The writer is indebted to the author of the "History of the Stanbrook Abbey Press" for the privilege of giving him access to the manuscript of that work, from which the facts here related are taken.

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A Bookseller Reminisces

By ROY VERNON SOWERS*

WHEN, after some thirty years of collecting books, one arrives at the stage of relinquishing them, it is difficult to avoid reminiscences because a library itself constitutes a sort of personal history of its owner. Handling these volumes for the last time, I am reminded not only of my own early bookish enthusiasms, of book-hunting pleasures and disappointments, but above all, of the many great and wise booksellers, European and American, who have helped me to make this collection.

English Literature, Book Illustration, and Typography are the three fields chiefly represented in this library, and as is frequently the case its development was, in a sense, history in reverse. At the beginning, as a very young bookseller, I shared the enthusiasms of my contemporaries for the work of my own generation—for Galsworthy, Bernard Shaw, Hemingway, etc., and the poets of the 20's—and how sure I was that I could spot true genius! Later, by way of Dickens, Thackeray, Trollope and Shelley, I began to appreciate the 19th century; then the 18th, and ultimately, when I progressed to the Elizabethans I felt that I was touching reality. At all stages of this peregrination into our literary past, books of criticism and reference were acquired, many of them still unread by me; for an active bookseller generally knows the books to be read in any field, even if he has little time for reading himself. Coincidentally, my interest in Book Illustrations was growing. From such well-known artists as Arthur Rackham, Hugh Thomson, Joseph Pennell and Lovat Fraser, I found my enthusiasms moving backwards in time, to the Bewicks, to William Blake, to the beginnings of colorplate work, to the early engravers and finally to the woodcut masterpieces of the age of Albrecht Durer. Each stage in this journey was one of discovery—of new skills and scarcely imagined techniques.

It was during my earliest days at the Huntington Library that

*Roy Vernon Sowers, long-time antiquarian bookseller, has relinquished his personal library to the University of California at Santa Cruz.

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I began to appreciate modern fine printing subsequent to that of the Kelmscott Press. This was the period of the great work of the Nonesuch Press in England and of the Grabhorns in America—to name only two of many. Indeed, it was the golden age of the private press, and one has but to refer to Tomkinson or Ransom to realize that the 20's and 30's, both in Europe and America, somehow fertilized enormous accomplishments in type and book design. Any collector of the time was bound to be interested in typography, and again, the more he knew of modern work, the more inevitably he was led to seek examples of the printers of the 15th and 16th centuries.

Fortunately or otherwise, a private library is seldom the product of any logical plan, it grows according to the knowledge and the enthusiasms—not to mention the means—of its owners. All collectors perpetually regret the books they did not buy. I once passed a 1613 Champlain's *Voyages* in Paris for want of \$15, and I can recall many other similar lost opportunities, but that \$15 in 1926 was as inaccessible to me as Harvey's 1628 "De Motu Cordis" is to the poor medical student of today, and this is as it should be. If Caxtons, Shakespeare Quartos, and Ashendene Dantes were to be found in any bookshop, most of the pleasure and excitement of the book collecting would vanish. Great books have a way of becoming rare, but quite aside from rarity, the building of a library is a constant exercise in discrimination, knowledge and taste, and every collector—unless he be a mere accumulator—comes to feel that in certain areas at least, he has superior knowledge.

By general standards a library of 5,000 volumes is quite substantial, yet in terms of bookish interests for a half century of mature and varied life, it represents only two books a week—not necessarily books one has read, but also those one *hopes* to read—even those beautiful examples on hand-made paper and in fine bindings which one will always keep immaculate (to the scorn, of course, of the philistine general public!)

In our time, when, along with virtual extinction of fine typography, there is an increasing tendency, especially among the young, to cast aside older standards of taste and excellence, both in art and literature, one cannot be too optimistic as to the survival of any books. The mood of the day seems to be that not of men but

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merely of machines. In place of centuries-old hard won standards of cultivation above the human norm, we see everywhere the new barbarism of taste dictated by the mass-mind. Whether or not our universities can successfully resist this pressure to surrender to mediocrity, it is still too early to say; but in seeing my books in the Library of the new Santa Cruz campus of the University of California, it is my hope that a few of them may survive the current wave of anti-intellectualism in America and that among new generations of students, a few may be inspired by them to the old standards of cultivation and accomplishment, rather than to mere mechanization.

* * *

The Ecology of Robinson Jeffers

By JAMES RORTY*

WE HAVE long needed an adequate biography of Robinson Jeffers, who died in 1962 at the age of 75 leaving a body of work that establishes him, after Yeats, as perhaps the most important poet writing in English in this century. As the authorized biographer and as the long time friend and confidant of Una Jeffers, Melba Berry Bennett has had access to the materials of the Tor House collection, much of it hitherto unpublished. In addition she has diligently combed all other sources of Jeffersiana with the result that we have, in *The Stone Mason of Tor House*,¹ a remarkably complete and competent account of the poet's life and work. As Lawrence Clark Powell writes in his foreword to the volume:

"It was Mrs. Bennett who had the vision, the determination and the energy thirty and more years ago to begin to assemble, evoke, preserve, and sort out the facts, the fictions, and the folklore that were fast cohering into the Jeffers myth.

*James Rorty, poet and newspaperman, was co-editor of the Club's early publication *Continent's End*.

¹*The Stone Mason of Tor House: The Life and Work of Robinson Jeffers*, by Melba Berry Bennett. Los Angeles, The Ward Ritchie Press, 1966. 264 pp. \$10.00.

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"Hers was not an easy task. Una Jeffers was a formidable woman," writes Powell, "possessive, jealous, violent, ambitious, snobbish, reactionary—true, all true—but add, and more important, as indispensable and inevitable a part of the poet's genius as sunshine to life."

The biography supports this judgment with an array of rare documents, many of them hitherto unpublished, that have the effect of revelation. Now we know that despite his precocity, Jeffers' early collegiate verse, much of it inspired by his numerous lesser loves, was not only sophomoric but positively bad—as bad, for example, as the early verse of Walt Whitman. We know also that following his marriage to Una he set out deliberately to professionalize himself, with the confident expectation that he would thereby earn money enough to support them in the rather luxurious style to which they both had become accustomed. We know, finally, that Jeffers lived and wrote through the two world wars and into the cold war, not above the battle but as the profoundly religious bard and prophet of his people, whose moral agonies he publicly shared.

From the beginning Jeffers never lacked friends, including his stern and eccentric father who forced the early maturity of his talent by subjecting him to extraordinary educational disciplines, including the natural sciences, the humanities, and a half dozen ancient and modern languages which Jeffers had mastered by the time he reached his teens. The result was that he was equipped and advantaged as was no other American poet of his generation.

Tamar, the first great poem written under Una's driving duress, was immediately recognized as the work of a major poet. Mrs. Bennett's account of this recognition is not new, but it provides some hitherto unpublished detail which is historically important and which the writer is in a position to confirm and enlarge. The occasion was the publication by The Book Club of California of an Anthology of Contemporary California poetry, edited by George Sterling, Genevieve Taggard and James Rorty. As a result of our "discovery" of Jeffers, his great poem *Continent's End* was used as the title poem of the volume. (Actually, of course, Jeffers had been discovered years before by the publishers of his early and vastly inferior volumes *Flagons and Apples* and *Californians*.)

The recognition of Robinson Jeffers was accomplished by the

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practically simultaneous publication of three reviews of *Tamar*, one by Mark Van Doren in *The Nation*, the second by Babette Deutsch in the *New Republic* and the third in the New York *Herald-Tribune* by the writer.

Mrs. Bennett has done belated justice to Peter Boyle, the dedicated "vanity" publisher whom Jeffers had paid for the first printing of *Tamar*. Boyle, when I saw him in 1923, had tried vainly to get the book reviewed by the leading review publications. He doubted my ability to do any better by the author but generously presented me with thirty unsold and unreviewed copies of the volume, all of which I distributed to poets and critics of my acquaintance.

However, Mrs. Bennett's most important service to Jeffers and to history is her reprinting of the extraordinary series of addresses and readings Jeffers delivered to college and university audiences in 1940 as a result of his acceptance of an invitation to open a Poet's Congress in Washington. His address on this occasion and the poems which he read reveal the depth of Jeffers' involvement with the contemporary political scene. Said Jeffers:

" . . . Our democracy has provided, and still provides, the greatest freedom for the greatest number of people. That is its special glory. It is a means to a purpose. Freedom is the purpose. Every decent government on earth aims at justice and public welfare, but ours is also aimed particularly at freedom; and that word, I think, best expresses our national ideal, the basic principle on which this Republic was founded. I will read part of a poem about the love of freedom; it was written three or four years ago, and is called "Shine, Republic."

The quality of these trees, green height
of the sky, shining; of water, a clear
flow; of the rock, hardness
And reticence; each is noble in its quality.
The love of freedom has been the quality of
Western man.

There is a stubborn torch that flames from Marathon to
Concord, its dangerous beauty binding three ages
Into one time; the waves of barbarism and civilization
had eclipsed but have never quenched it.

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For the Greeks the love of beauty, for Rome of ruling,
for the present age the passionate love of discovery;
But in one noble passion we are one; and Washington,
Luther, Tacitus, Aeschylus, one kind of man.
And you, America, that passion made you.

Later Jeffers' address became specifically topical as in the following prophetic passage:

"I say this as a duty. Europe will be physically and morally exhausted after this second world war; and perhaps it will be our destiny to carry the heritage of European culture, and what we have added to it, across a time of twilight to a new age; as Byzantium carried the culture of Greece and Rome across the dark centuries, from that age to this one. Therefore we must guard what we have, for it is precious; and if we feel ourselves forced to intervene in foreign conflicts, we must consult the interests of our people first; and our generosity second—we have always been generous; and ideology last. But sentimentality, never. We can still afford the material risks of sentimentality, but not the disillusion that follows it."

The war came. In June 1940 Jeffers wrote a poem called "The Bloody Sire":

It is not bad. Let them play.
Let the guns bark and the bombing-plane
Speak his prodigious blasphemies.
It is not bad, it is high time,
Stark violence is still the sire of all the world's values.

What but the wolf's tooth whittled so fine
The fleet limbs of the antelope?
What but fear winged the birds, and hunger
Jewelled with such eyes the great goshawk's head?
Violence has been the sire of all the world's values.

Who would remember Helen's face
Lacking the terrible halo of spears?
Who formed Christ but Herod and Caesar,
The cruel and bloody victories of Caesar?
Violence, the bloody sire of all the world's values.

Never weep, let them play,
Old violence is not too old to beget new values.

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Here we have a precise statement, in biological terms, of the ecology of Robinson Jeffers. But Jeffers was not irreligious then or ever. Later in his address we find him saying:

"Another theme that has much engaged my verses is the expression of a religious feeling, that perhaps must be called pantheism, though I hate to type it with a full name. It is the feeling—I will say the certainty—that the universe is one being, a single organism, one great life that includes all life and all things; and is so beautiful that it must be loved and revered; and in moments of mystical vision we identify ourselves with it.

"This is, in a way, the exact opposite of Oriental pantheism. The Hindu mystic finds God in his own soul, and all the outer world is illusion. To this other way of feeling, the outer world is real and divine; one's own soul might be called an illusion, it is so slight and transitory."

When Jeffers died on January 20, 1962, ten days after his 75th birthday, his bedside was littered with the books of his friends and admirers, sent him with the hope of eliciting from him some expression of his approval. These included my own still unpublished *The Gift of Henry Vann*, a long dramatic poem. As Donnan Jeffers wrote me, Jeffers, because of the worsening cataract that impaired his eyesight, was unable even to read the poem and died not long after receiving it.

In addition to being one of the greatest poets and playwrights of his generation, Jeffers was a great patriot, a great religionist, and a great person. Mrs. Bennett has set the record straight on all these points. Her biography will undoubtedly, as it should, stimulate the publication and sale of other biographies which will further extend the record. There will be room for these, as there is room for Jeffers in the great house of God which he spent his years in praising.

* * *

Notes on Publications

A FEW COPIES still remain of the Club's Fall publication, James D. Hart's *The Private Press Ventures of Samuel Lloyd Osbourne and R.L.S.*, printed by Lawton and Alfred Kennedy, and of the Christmas publication, Basil

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Hall's *The Great Polyglot Bibles*, printed by the Allen Press. Members who neglected to purchase these, or who would like additional copies as gifts, may order them now.

AS ITS SPRING PUBLICATION for 1967 the Club will issue, in an edition of 450 copies, a book that occupies an unusual, and possibly unique, place in the story of the development and settlement of California—*Upper California* by Heinrich Kunzel. First published at Darmstadt, Germany, in 1848, the work is, so far as known, the first to describe for European readers California's great Central Valley and to call attention to the area's advantages as a place to live.

The Club's edition of the little-known and extremely rare original has been translated by Max Knight and has an interesting and informative introduction by Carroll D. Hall, who recently retired as Curator of the Sutter's Fort Historical Museum at Sacramento. The book will be designed and printed by Mallette Dean and James E. Beard. An announcement giving further details of this important and uncommonly attractive publication will be mailed soon; members are advised to be on the lookout for it.

Annual Meeting

THE ANNUAL MEETING of The Book Club of California will be held at the Club rooms, 545 Sutter Street, San Francisco, on Tuesday, March 21, at 11:30 a.m.

DOROTHY WHITNAH, *Secretary*

Book Reviews

COLIN CLAIR, *A History of Printing in Britain*. Oxford University Press, New York, 1966. \$10.00.

This 314-page popular size book on the complete (?) history of printing in England might appear to any knowledgeable person as a hope-

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lessly impossible and useless book—just something that cannot be done! Well, it has been done—and done quite well! Colin Clair has produced a surprisingly well-edited work with an amazing example of compression of fact, people and machines. The book is well-documented and the facts are substantiated with notes and sources and, on the whole, adequately indexed. (Although Hornby and his Ashendene Press is mentioned in its place, this and other private presses that followed Morris will not be found in the index. We suspect that the reason for this is that these craftsmen and designers contributed little or nothing to printing, *per se*, in England.)

The book covers very well the beginnings of printing with Caxton (with some disputed facts) and his followers. And it tells very succinctly the story of the Bibles and their progression, with reasons for each. This is followed by the regulations and restrictions imposed on printers resulting from the religious strife of Church and State—an interesting chapter, which includes a chronology of the separate editions of Shakespeare's work, from his *Venus and Adonis* of 1593 to the *Othello* of 1622.

The only error of fact that we have found can be quibbled—but not as it was printed. In the chapter on the eighteenth century, speaking of John Bell's edition of Shakespeare of 1785, Colin Clair states: . . . "Although he discarded the long 's' in these publications, he was not, as Nichols says, the first to *set the fashion* (italics, our own) for Ames had already done so in his *Typographical Antiquities* of 1749." This statement would have been accurate had he not used the phrase "set the fashion." Ames *was* the first to use the short 's'—but absolutely nothing more was done about this by anyone for thirty-six years—not until Bell published and printed an argument for the use of the short 's'. From then on, publishers began to discard the old form. So then, Bell did *set the fashion*! Ames' book must be classed as a "curiosity," rather than a "first." However, this is indeed a small error which might well have been the result of hasty reading or of transcribing.

Among the curious tidbits that abound throughout this interesting book is a complete accounting of Gibbon's *Decline and Fall*—its production costs, edition and profits. Or the story of the success of James Catnach and his "Halfpenny Ballads." With four "two-pull squeezers," his press managed editions of 2,500,000! He printed 250,000 of the *Murder of Weare* in one week!

This is followed by the "Industrial Revolution" and how it affected printing and printers with the advent of the machine age. And this chap-

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ter covers fabric printing as well as the beginnings of our present cylinder presses.

All of the processes of bookmaking are discussed including paper making, stereotyping, early type-composing machines, illustrating, lithography and photo-lithography, photo-engraving and type-founding—up to our modern methods of photo-typesetting. This in itself is a prodigious task and, as has been noted, fantastic in its compression.

The book is illustrated, obviously not adequately, and we feel that these added pages could well have been used to greater advantage by that hard-pressed “compressor,” the editor.

Colin Clair’s book is truly remarkable, and we believe it will remain the handiest and most convenient one-volume reference work for many years to come.

ALBERT SPERISEN

ALBERT G. OSBUN, *To California and the South Seas: The Diary of Albert G. Osbun, 1849-1851*, edited by John Haskell Kemble. The Huntington Library, San Marino, California, 1966. 233 pp. \$6.50.

The past several years have seen the publication of a number of particularly notable diaries relating to the California gold rush, each seemingly indispensable for a proper understanding of that pivotal episode in American history. The Huntington Library and Professor John Haskell Kemble have added one more to the series, and it appears to be quite as imperatively required as the rest.

Albert Gallatin Osbun was a physician and businessman in Ohio and the present West Virginia before he contracted gold fever and joined a party bound for the diggings. Traveling by way of the Isthmus and the steamer *Oregon* he reached San Francisco on June 14, 1849, still early in the great influx of that year. His company, notable for the length of time it held together once the mines had been reached, worked with only moderate success on the Yuba River and in the upper Sacramento Valley. About the end of the year the group broke up, and Osbun made his way to San Francisco, where he decided that the market would eagerly absorb a cargo of pigs, turtles, yams, coconuts, and other products of the Pacific Islands. He chartered a vessel and voyaged to Fanning Island, the Samoa Group, and Wallis Island, among others, before

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returning to San Francisco. Apparently the venture was a financial failure, and, having "seen the Elephant," Osbun quietly headed homeward across Mexico.

For each reader Osbun's journal will have its special contributions. Certainly few diaries convey as vividly a sense of the restlessness that kept many miners constantly moving from one claim to another. And there is an unforgettable verbal picture of "Old Greenwood," the mountain man. Osbun's lively descriptions of the Pacific Islanders provide anthropological and historical data of permanent value. But perhaps the greatest appeal of the book is Dr. Osbun himself. One comes to admire this man of medicine who, suffering from diarrhea and after being administered liniment and powders by another physician, could candidly state, "but I find hot Brandy toddy does me more good." And what other forty-niner had the temerity to cook and eat a bald eagle?

Scholars will find Dr. Kemble's notes unexceptionally accurate and commendably unobtrusive. The general reader will appreciate the editor's appended identifications of persons, places, and ships mentioned in the journal. This book is all that a well edited book should be.

JOHN A. HUSSEY

CHARLES HORTON RHYS, *A Theatrical Trip for a Wager! Through Canada and the United States*. The Alcuin Society, Vancouver, B.C., 1966. 277 pp. \$20.00.

The Winter, 1966, *News-Letter* carried word that a new book club, The Alcuin Society, has been established by a group of bibliophiles at Vancouver, B.C. Now we have received a copy of their first major production, a reprint of a spirited travel narrative originally issued in 1861 and a handsome work indeed. Printed in crisp Kennerley type on Victorian Text paper, illustrated with pen drawings by Sam Black, and attractively bound and boxed, the physical book discreetly complements the period flavor of the author's prose.

And that prose is something special! Captain Horton Rhys was self-consciously, complacently, and—despite his denials—almost arrogantly the typical Etonian, officer, and English gentleman of his time. Yet he must have been considered "an original" by his peers. Hopelessly addicted to acting and play writing—on a strictly amateur basis of

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course—he made a bet that he could succeed in the theatrical profession outside the United Kingdom. Accompanied by an attractive and witty young actress, he set out to prove his worth in small theaters, music halls, and even hotel dining rooms scattered over the eastern United States and Canada. His often indignant reactions to American crudities in accent, food, lodging, and transportation facilities tell us a good deal about the annoyances of travel in 1859 and about the mental outlook of the English gentry, but perhaps even more about Captain Rhys himself.

Despite his occasionally ludicrous style and his constant air of superiority, Captain Rhys wins his way into the affections of the reader. In fact, one's chief regret on laying down the book is that its editor did not see fit to tell something of the later history of the impetuous captain—and of his charming companion.

JOHN A. HUSSEY

ZAMORANO CHOICE: *Selections from the Zamorano Club's Hoja Volante, 1934-1966*. Compiled and with Foreword by W. W. Robinson. The Zamorano Club, Los Angeles, 1966. 128 pp. \$15.00. 300 copies printed, 150 for sale. Available from Dawson's Book Shop, Los Angeles.

The latest hard-cover publication by the Zamorano Club of Los Angeles, an organization of book collectors and bibliophiles, is *Zamorano Choice*, a selection of distinguished contributions by club members to the club's own quarterly *Hoja Volante* over a period of more than thirty years.

Zamorano Choice is of interest not only to book lovers, but to printing buffs (it was printed and designed in four parts by four different Southern California fine book printers); to collectors of Western Americana; and to food and wine buffs (an entire section is devoted to wine). There are forty selections in all. The authors include such famous names as Henry R. Wagner, Lawrence Clark Powell, Phil Townsend Hanna, Robert Ernest Cowan, Andre Simon, Ward Ritchie and W. W. Robinson. None of the pieces chosen has ever before been published outside the pages of *Hoja Volante*.

The four printers, each of whom designed and produced his portion of the book in his own way (after which all were bound together), are Grant Dahlstrom (The Castle Press, Pasadena); Ward Ritchie (the Ward

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Ritchie Press, Los Angeles); Saul and Lillian Marks (the Plantin Press, Los Angeles); and Richard J. Hoffman (California State College Press, Los Angeles).

Elected to Membership

The following have been elected since the publication of the Winter *News-Letter*:

| <i>Member</i> | <i>Address</i> | <i>Sponsor</i> |
|---------------------------|-------------------------|--------------------------|
| Abel E. Berland | Chicago, Ill. | Warren R. Howell |
| Mr. & Mrs. W. T. Dinsmore | San Marino | Mr. & Mrs. John F. Class |
| John Dunkel | Hollywood | Glen Dawson |
| James Fraser | Flagstaff, Ariz. | Lawrence Clark Powell |
| Robert B. Gordon, M.D. | San Francisco | Frank Chambers |
| Blaine J. Gutmacher | Berkeley | Membership Committee |
| Mrs. Clinton A. Jewett | Williams | Membership Committee |
| John H. Jolly, M.D. | San Rafael | David Merten, M.D. |
| Kay Lawlor | Carmel | Marion Pietsch |
| J. C. Plews | Honolulu Hawaii | Membership Committee |
| Ashley R. Radcliffe | San Francisco | Membership Committee |
| Jean Stephens | Sacramento | Michael Harrison |
| Roland D. Tisne | San Francisco | Lester Roberts |
| Paul E. Weaver, Jr. | Flagstaff, Ariz. | Lawrence Clark Powell |
| Barbara E. Young | Long Beach | Mary Manning Cook |
| Stanislaus State College | Turlock | Michael Harrison |
| Union College Library | Schenectady New York | Walter T. Tower, Jr. |

New Sustaining Members

The two classifications of membership above Regular Membership are Patron Memberships, \$100 a year, and Sustaining Memberships, \$25 a year. The following have entered the Club as Sustaining Members, or changed from Regular to Sustaining Membership:

| | |
|-------------------------|---------------|
| Eleanora Bosworth Black | San Francisco |
| George Coyle Briggs | San Francisco |
| Mrs. Neil Buckley | San Francisco |
| Albert J. Moorman | Atherton |
| J. C. Plews | Honolulu |

Quarterly News-Letter

Exhibitions

DURING THE first two weeks in March the Club will play host to the 1967 Western Books Exhibition.

FROM MARCH 15 through April 14 the Club will have on display productions from Stanbrook Abbey Press, described in the lead article of this issue. The Press has printed 100 copies of a check-list of the exhibit for distribution to interested members. Those who will not be able to visit the exhibit in person, and who would like a copy of the check-list, should apply to the Secretary.

Gallimaufry

JUST PUBLISHED by David Magee, San Francisco antiquarian bookseller, is *California's Pictorial Letter Sheets* by Dr. Joseph Armstrong Baird, Jr. (\$60.00). Here is an important book and a landmark in the history of Western bibliography. Hitherto little has been known about these quaint historical documents of a bygone age. Peters' *California on Stone*, published some thirty years ago was, by the very nature of the book, limited in scope, but here Dr. Baird, noted art historian, has given us what must be the definitive work on the subject.

Aside from its scholarly aspects it is a beautiful book with sixty reproductions of letter sheets and handsomely printed by Robert Grabhorn and Andrew Hoyem—their first major work. For collectors of letter sheets this will be an invaluable guide and to collectors of Californiana in general a splendid and interesting addition to their libraries.

IN A PREVIOUS issue we mentioned the newly formed publishing firm of Lewis Osborne in Palo Alto. The Club library has recently received a copy of Mr. Osborne's most ambitious project to date: a facsimile reprinting of *The Annals of San Francisco*, by Frank Soule, John H. Gihon and James Nisbet. This colorful history has long been regarded as a treasure trove of information on the early days of the City. The original

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edition, published in 1855, is now a collector's item, and the work has never before been reprinted, so the publication of this facsimile edition (of 960 copies) should prove a welcome event both for private collectors and for libraries.

The new version, as well as reprinting the original in full, contains several valuable additional features: an Introduction by Richard H. Dillon; a treatise on the *Annals'* engravings by Dr. Joseph A. Baird, Jr.; a new Index; and the *Continuation of the Annals* (1854-55), which was originally published separately by the California Historical Society in 1939 and is now scarce. The volume is a hefty one of over 1100 pages, size 5 $\frac{5}{8}$ by 8 $\frac{7}{8}$ inches. Sixty copies have been issued in a deluxe format, bound in morocco with a slipcase, at \$60.00. The regular edition, bound in red buckram, sells for \$26.00. Available from booksellers or from the publisher, Lewis Osborne, 916 Palo Alto Office Center, Palo Alto, California 94301.

THE PTERODACTYL is, of course, an extinct flying reptile, often of gigantic size, with a large bird-like skull and long jaws. Pterodactyl is also the name of a vigorously active private press managed by Floyd Pearce. Their current book is *Tidings, Poems at the Land's Edge* by James Broughton, who enjoys a considerable reputation as poet, playwright and film-maker. The edition is 500 copies at \$4.95 each; and 35 additional copies, boxed with a holographic poem as a frontispiece, at \$10.00 each. (Pterodactyl Press, 1451 McAllister Street, San Francisco).

THERE HAVE BEEN many notable examples of presses being established in religious houses, such as that at the Benedictine monastery at Subiaco, Italy, in the fifteenth century. Perhaps more unusual are those private presses organized and operated on the distaff side, by the nuns. For example there are the Benedictine nuns of Stanbrook Abbey, England (described in this issue), who do both the typesetting and printing. When their first Columbian press was set up in 1876, they proceeded to print a great folio Ritual in red and black. Currently, in this country, we have St. Teresa's Press operated by the Carmelite nuns, under the direction of Mother Mary Joseph, O.C.D., Prioress. They are strongly dedicated to producing beautiful books with a high standard of craftsmanship. Just issued by them is their first effort in that direction:

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The Dream of the Rood, a ninth-century Anglo-Saxon poem hand-set in Solemnis uncial types, with hand-painted capitals whose basic forms and color have been taken from the Book of Kells. The English hand-made paper has been printed damp, and the books have been quarter-bound in calfskin at the Press. The page size is folio, 15 by 10½ inches; and the edition of 150 copies is priced at \$20.00 each. (St. Teresa's Press, Carmelite Monastery, Flemington, N.J.).

WILL BRADLEY, one of the most distinguished graphic artists during the first half of this century, is particularly remembered for designing type ornaments. Many of these, including a first showing of several, are tastefully displayed in a pamphlet, *The Bradley Ornaments*, just issued by Leonard F. Bahr at his private press, Adagio. Ornamented typography is a fascinating esthetic challenge, which Bahr has met with uncommon skill. The sixteen pages, 10 by 6½ inches, are printed on four attractive colors of Italian Fabriano paper. It required about forty-one different press runs, many in color, to print the text pages alone. The edition is limited to 473 copies. \$10.00 each. (Leonard Bahr, 19972 Lochmoor Drive, Harper Woods, Michigan).

FOR SOME THIRTY-FIVE years Will Carter of Cambridge, England, has issued books and ephemera from his Rampant Lions Press at 12 Chesterton Road. Besides his distinguished typography, he is known internationally as a calligrapher, stone-cutter, and wood-engraver. A few months ago, his son Sebastian joined him as a full-time partner, and they have just issued *The Marsh Picnic* by Iris Tree. Although she has used the verse form since the age of ten, with poems and articles in many important magazines, this strangely haunting poem about the Spanish Costa Brava is her longest. The book is set in Centaur types, page size 10 by 7½ inches, and limited to 300 copies bound in Ingres paper boards. (25 shillings post free).

CALLIGRAPHY IS HANDWRITING considered as an art. The most proficient practitioners, guiding their pen to form legible words, produce a pleasing pattern and design, and here we encounter good form and estheti-

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cally satisfying arrangement. Since they are craftsmen, their liking for tools, materials and methods will also be in evidence. All this has led to a marked renaissance in this field during the past twenty years, especially among the amateurs, stimulated by many excellent books—such as the recent *Art of Lettering* by the San Franciscan Byron J. Macdonald (Reinhold, \$6.95). Another expert calligrapher in this area is Dorsey Alexander of Berkeley who, under the imprint “The Turtle’s Quill Scriptorium,” has created entire books by his impeccable hand; and these pages are reproduced into limited editions by lithography. Usually, they are charmingly illustrated by Dorsey’s wife, Joyce. Their current booklet, *Of Mice* by Susan Luca, is a delightful example of their artistry.

SPEAKING OF FATHER and son partnerships in the fine printing field, Hans Mardersteig’s son Martino has just joined his renowned father at the Officina Bodoni, Verona, Italy. Last year, Martino came to the United States for many months, visiting printers coast to coast, and impressed us with his scholarly background, intellectual curiosity, and enthusiasm for beautiful printing and handmade paper. At the Officina he will concentrate first on the hand-printing branch of the company. We contemplate with pleasure many more decades of distinguished work from their shop.

THE BIRD AND BULL PRESS, operated by Henry Morris in his home, is perhaps *the* unique private press. For Morris not only chooses his text, sets the type, does the printing and binding (usually), but he also makes the paper. For example, his current limited edition is *A Babylonian Anthology* by William White, Jr., Th.M., printed on dampened handmade all-rag paper made at The Bird & Bull Press, and water-marked with appropriate Babylonian designs. It is composed in Codex and Californian types, hand-sewn on raised cords, and quarter-bound in Niger goatskin by Sangorski & Sutcliffe, London. There are eighty-three pages, 11 by 9 inches, with twelve line-illustrations, mostly in three colors. The edition consists of 200 copies, of which only 150 are for sale—at \$60.00 each. (Henry Morris, 321 Elm Avenue, North Hills, Pennsylvania 19038).

JUST PUBLISHED
CALIFORNIA'S
LETTER SHEETS 1849-1869

by Joseph Armstrong Baird, Jr.

With sixty reproductions of these historic prints

Letter sheets were the precursors of the picture post card. They show views of Western towns, scenes from the gold fields, etc., and are the major surviving visual record of California a century or more ago.

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DAVID MAGEE *Antiquarian Books*

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The Annals of San Francisco

This fine new printing of the classic 1855 *Annals* also contains the now-scarce *Continuation*, the large fold-out Colton Map of the West, and an excellent Index. There is important new material in the Introduction by Richard H. Dillon, and in the scholarly Treatise on the Engravings, by Joseph Armstrong Baird. A limited edition of 960 copies, in buckram at \$26, and (60 only) in black morocco and Mucci slip case, at \$60.

From your Bookseller or the Publisher

Announcing for Publication

March 31, 1967

Some Random Reminiscences

The Autobiography of Harold C. Holmes

For more than sixty years Harold C. Holmes occupied a major position in the Antiquarian book world in America. He founded and, until shortly before his death, managed the West's largest book store. The discoverer of many unique items of Western Americana, he actively assisted in the formation of some of this country's most notable historical collections.

This autobiography will be available in a limited edition only; it will be in every way a distinguished publication featuring rare photographs from Mr. Holmes's personal collection.

Advance orders are invited

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